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# American Art News

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## PINE WAS THE PAINTER.

Mr. Charles Henry Hart, after a careful examination of the well-known portrait of Mary Ball Washington, mother of Gen. Washington, the original of which hangs in the Jumel manion, N. Y., announces that he is satisfied the portrait was painted by Robert Edge Pine in Virginia in 1786, soon after the artist had been the guest of Gen. Washington at Mount Vernon, when Mrs. Mary Ball Washington was in her eightieth year, and that it is a homogenous and genuine presentment of the subject.

This discovery of Mr. Hart's is an important and interesting one. It will be remembered that some three years ago, when the Jumel-mansion exhibition of historical portraits was opened, some wisacre attributed the portrait of Mary Ball Washington in the display to Wertmuller, an attribution which Mr. Hart disputed in the ART NEWS at the time. Mr. Lanier Washington, the owner of the portrait then requested Mr. Hart to examine it, and if possible determine its identity, which was done with the happy result above detailed.

Mr. Hart gave his interesting and instructive lecture on "Frauds in Historical Portraiture" before the Mass. Historical Society in Boston Thursday evening last, and will soon give the lecture in two other cities.

## STOLEN VAN DYCK.

The story of the stolen Van Dyck turns out to be an ingenious hoax. A certain art dealer had a picture which he supposed was by Van Dyck, and upon which he provisionally set the value at £10,000. He had submitted the canvas to a well-known "expert," pending whose verdict the dealer desired to have public attention strongly focussed upon the painting. The two men who informed the Berchem police of the alleged robbery of the masterpiece during a motor-car journey were confederates of the dealer, who has now confessed that he concocted the hoax in the hope of enhancing the price of the supposed Van Dyck at a time when business was becoming very slack.

There is a possibility that the man will be prosecuted, although the penal code does not seem to provide for this peculiar species of fraudulent advertisement. So far as the picture itself is concerned, M. Léon Cardou, the well-known "expert," says that the discovery of any unknown Van Dyck is most unlikely, while M. Max Rooses, to whom the picture was supposed to be shown, denies any knowledge of the alleged masterpiece.

## READ ON MET. MUSEUM.

Sir Hercules Read, in an interview in the "N. Y. Times," made the following statement:

"I came over here first ten years ago," said Sir Hercules, in answer to a question, "and the last time I was here was in November, 1911. The strides made by the Metropolitan Museum since I first saw it are enormous. It is going ahead all the time. I don't know how it keeps pace with the mere bulk of its collections. What you will have to do eventually, I feel sure, will be to divide the pictures from the other works of art it contains, and make something like a great New York Picture Gallery. Pictures demand a different treatment altogether in a museum from other works of art. They require a different kind of knowledge, rarely found in people who deal with pottery and antiques and such things. I think it beneficial that a picture collection should be regarded from its own standpoint alone. That will naturally come with time."

## Art Spoiler Released.

Mrs. Mary Wood, the militant suffragette who on May 4 mutilated the portrait of Henry James, the novelist, by John Sargent, in the Royal Academy, was released temporarily from prison Monday under the "Cat and Mouse" act in a very weak condition from the effects of a "hunger and thirst strike" which she started after her arrest.

## Moulton & Ricketts, Trustee.

Mr. Frank M. McKey was elected trustee of the insolvent art firm of Moulton & Ricketts at a meeting of creditors May 1.

## MORGAN SELLS RARE BOOKS.

A cable from Paris to the N. Y. "Times," says that the Foulc collection of rare books on ornaments and architecture purchased by the late J. Pierpont Morgan in 1910 for \$200,000 with a view to supplementing the Hoenchel collection of art objects now in the Metropolitan Museum, is to be sold by auction at the Hotel Drouot, June 3-6, by Andre Desvouses.

A representative of the Librarie Besombes, which is handling the collection, is quoted as saying that the collection was sent recently from New York. He declines to give the date, and also disclaims knowledge as to whether this is the beginning of the dispersal of the great Morgan collections by the present J. Pierpont Morgan.

It is asserted that the Foulc collec-

## EHRICHS SELL MORE PICTURES

The Ehrich Galleries have just sold two important pictures to Mr. Eugene Boross, of Larchmont, N. Y., a three-quarter length portrait of a Saint by the little known early Spanish painter, Pablo Ligote, a pupil of Alonso Cano, who flourished about 1629, and another portrait, also a three-quarter length, that of a Burgomaster, by Govert Flink.

## PICTURES TO TRAVEL.

A delegation from the American Federation of Arts met in Pittsburg this week to confer with Director Beatty regarding the organization of a collection of some 50 oils from the current annual exhibition for display this coming Summer in Buffalo, Detroit, St. Louis, Boston and Worcester. This plan has been frequently discussed, but this is the first important step taken to actually organize such a display.

## BLAKESLEE-HEARN PICTURES.

The pictures pledged by the late Theron J. Blakeslee with the late George A. Hearn for some \$14,500, which now amounts to some \$16,000, with interest, and a list of which was published in the ART NEWS last week, have, under a court order permitting their repurchase by the administrators, Mrs. Clara Blakeslee and the Columbia-Knickerbocker Trust Co., been so repurchased.

It is also currently reported on good authority that a number of other pictures, pledged to Mr. Hearn by Mr. Blakeslee have also been repurchased, and that still another lot remains with Mr. Hearn's estate.

## "FOOLISH PICTURE BUYING."

Mr. Charles A. Joel sold at auction at Newcastle-on-Tyne May 5 and following days (eight in all) "valuable oil paintings by old masters and modern artists, being part of the Shipley collection of pictures." "This extraordinary collection," says the London Telegraph, "is one of the greatest of modern times."

Mr. J. A. D. Shipley, a well-known Newcastle lawyer, died in February, 1909, and bequeathed his pictures, "£30,000 to build a gallery to hold them, and a sum for maintenance. The gallery was to be erected in Newcastle-on-Tyne within three years of his death, and if the gift should fail as to a gallery in Newcastle," it should take effect as to a gallery in Gateshead. Failing these, the pictures were to be offered successively to the National Gallery, the Tate Gallery, the National Portrait Gallery, and the Kensington Museum.

In 1910 (see "The Times" April 16) a report on the collection by Sir Walter Armstrong, then Director of the National Gallery of Ireland, and Mr. E. R. Dibdin, curator of the Walker Art Gallery, Liverpool, was presented, concerning the 1,500 pictures in the collection. "Many of the frames and a few of the canvases," it is stated, "bear the names of famous artists of the first class, such as Holbein, Rubens, Corot, &c., but in no instance is there any perceptible ground for such ascription"; 361 pictures out of the 1,500 were classified as either (a) pictures which ought not to be rejected from such a gallery as the deceased gentleman wished to found, or (b) pictures which might fairly be admitted to such a gallery, but the report generally was of so unenthusiastic a character that the town council refused to accept the gift by 28 votes to 27. In September, 1911, this decision was reaffirmed.

Last year ("The Times" April 3, 1913) the Gateshead Borough Council decided to accept the Shipley offer on conditions as far as regarded the 361 pictures mentioned above.

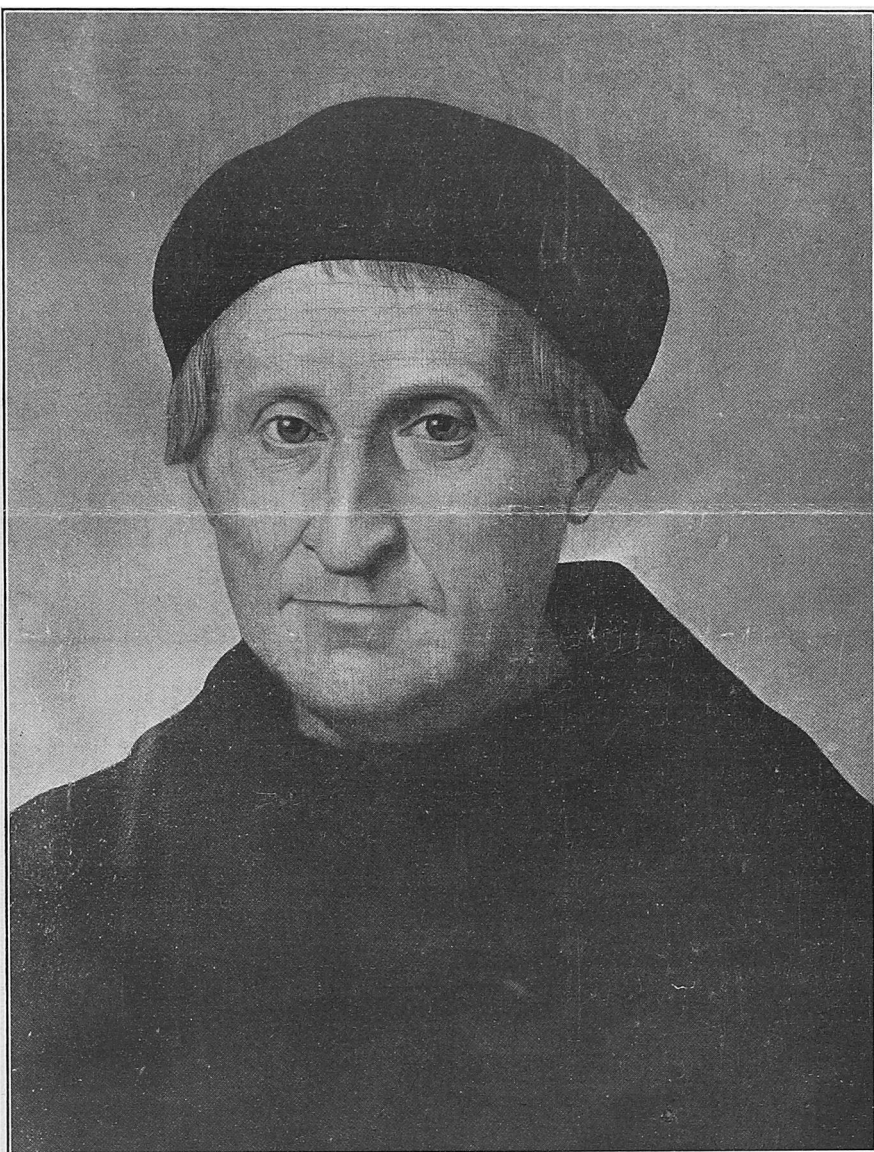
It was therefore the residue of the Shipley collection which was sold. At least 100 "well-known artists," besides "numerous others," figure in the sale.

## SALES AT PITTSBURGH.

Five sales have been made from the current Carnegie Institute exhibition as follows: E. W. Redfield's first honor painting, A. Jack's second honor painting, reproduced in the ART NEWS last week, Paul Dougherty's "Rising Fog," Lathrop's "Old House in the Hills," and George Sotter's "A Hill Road," the last to Mr. Andrew Carnegie. Mr. Sotter is a Pittsburgh artist, a member of the faculty of the Carnegie Institute of Technology.

## ARMORY SHOW RECEIPTS.

It is more than a year since the famous Armory Show, which first exploited on any large scale, the output of the "Modernist" movement in Europe and its followers here, and it is now said by the "N. Y. Press" that a meeting of the Association of American Painters and Sculptors which organized and conducted the display, to be held at the Manhattan Hotel Monday next, will close a condition of complete ignorance on the part of its members of the Association's affairs and consequent dissatisfaction. The cost of the show was announced last year as \$40,000, and as there was an enormous attendance, it has been thought that the profit from admission fees as also from a following road tour, must have been large. No report has, however, been made as to these receipts, and "the fur may fly" at Monday's meeting.



"PORTRAIT OF AN ECCLESIASTIC"

Ridolfo Ghirlandaio

Sold by Ehrich Galleries to Worcester Museum

tion has already been sold by Mr. Morgan.

The auctioneer and library both say they expect the sale to realize \$200,000. "The Times" says that this sale can hardly be regarded as the beginning of the dispersal of the Morgan collections, whether such a dispersal shall ultimately be sanctioned by the present head of the house of Morgan or not.

The Foulc collection, it was learned, was delivered here after the late Mr. Morgan's departure for Europe on his last trip abroad. The books, therefore, were never seen by Mr. Morgan after their arrival here.

It is understood that Mr. Morgan, Jr., decided not to keep them and resold them at an agreed price to those from whom the elder Mr. Morgan had acquired them. For this reason this particular group of books was never regarded by the present J. P. Morgan as part of the Morgan collections,

## To Recoat Obelisk.

Park Commissioner Cabot Ward began preparations this week to apply a newly discovered preservative to the Central Park obelisk, which recent investigations showed was threatened with disintegration. Large pieces having peeled off from the sides of the tall shaft, carrying away parts of the hieroglyphics.

## Gorer to Exhibit in Paris.

Mr. Edgar Gorer, of London, is making preparations for the exhibition in Paris, at the Knoedler Galleries, 17 Place Vendome, the coming Summer, of the Henry Sampson collection of old Chinese porcelain, which he purchased in this city some months ago.

## No Duty on Art Glass Windows.

The Treasury Department has decided that under the new tariff law painted or stained glass windows may be admitted free of duty.

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### THE ROYAL ACADEMY.

(From our London Correspondent.)  
London, May 6, 1914.

Every year there are two stock questions asked regarding the Academy: "Is it as good (or as bad, according to the bias of the questioner!) as last year?" and "Which is the picture of the year?" To the first question it may be answered that it is neither better nor worse than it was last year because the proportion of good, mediocre and indifferent work tends, like water, to a level, and to the second it may be replied that there never was a year when it was so difficult to select one particular canvas as that of superlative merit.

Sargent and Herkomer.

Perhaps the two canvases which will be the most discussed will be Sargent's portrait of Henry James (since mutilated and withdrawn—Ed.), and Herkomer's "Portrait Group of the Board of Directors of the Firm of Krupp," and there will be plenty to be said both for and against each. Those who have known Mr. James intimately will say that so far as likeness goes, it is impossible to conceive a more able portrait, but those who seek in portraiture something more than technical excellence and expect a certain interpretative treatment, will find a lacking in this canvas, expressive though it is. Similarly with the great Herkomer "tour-de-force." This immense canvas, if we consider it figure by figure, contains a number of well-considered studies, but the composition as a whole lacks cohesion and a certain artificiality of atmosphere mars its effect. His delightfully humorous "Portrait of Arthur Bourchier" is a far more satisfactory achievement.

A canvas which cannot fail to attract a great deal of attention is Lavery's "Picture of His Studio," a large work containing three figures, obviously portrait studies, and a reflection of the artist himself in a distant mirror. This is a really important work, showing splendid mastery of his medium and a breadth of treatment which one may go far to seek among modern work. The simplicity of arrangement and richness of color could only have been achieved by an artist who can afford to give full scope to his individual inspiration.

"A Very Gallant Gentleman."

Those who dearly love a story in a picture will linger equally long over Dollmann's somewhat theatrical record of Captain Oates' deed of courage at the South Pole, pictured in "A Very Gallant Gentleman," and Cadogan Cowper's "Lucretia Borgia," which has for its subject the by no means authenticated legend of the acceptance of Lucretia in the Vatican as Pope, during the absence of her father. The "toe-kissing" incident, as recorded in Mr. Cowper's picture, is calculated to give offence in certain quarters and is certainly not redeemed by the general atmosphere which he has managed to produce. But as painting, pure and simple, the work is of high merit and the handling of the Pinturicchio ceiling is an extraordinarily clever achievement. The bright colors of the cardinals' robes however, seem to lack the necessary balance of tones, and the general effect is one of garishness of color rather than of richness.

Other Good Pictures.

Mr. Clausen's nude, which was awaited with much interest as a departure from his usual type of subject, proves worth waiting for, "Primavera" being a triumph of fine modeling and of dexterous handling of light against flesh tones. Although the figure is by no means academic, it does not err by going to the other extreme. An endeavor to abandon the academic for something more modern in feeling is to be observed also in the contribution made by the President, Sir E. J. Poynter, in "The Sea Bath," which, although pleasing in color, lacks dignity as regards the figures.

In the scope of a short article one is puzzled as to what to omit! At any rate this year's Academy is sufficiently interesting for the critic to wish to touch on many various items among the exhibits! There are Mr. Sims' charming little fantasies in paint, in which he leaves fact for fancy, and achieves very charming results. There is Gerald Festus Kelly with his clever portrait of the intellectual "Lady Gregory" and another of his favorite Southern gypsy type; there is Orpen's breezy "Portrait of Richard B. Fudger of Toronto" which must have pleased the sitter as much as it pleases the onlooker, and many others which call for something more than silence!

In the Sculpture Rooms.

At the Academy the sculpture is, somehow always treated as an afterthought! Perhaps that is because it is crowded into a couple of rooms in a manner which suggests that it deserves less space than the pictures.

L. G.-S.

### THE OLD SALON.

(From our Paris correspondent)

Paris, May 6, 1914.

Would that it were possible for me to say that the Salon of the Société des Artistes Français (Old Salon) shows any improvement on that of last year, but it does not. The proportion of paintings worth serious notice is very small, and the general level of the exhibition is one of dull mediocrity or worse. I shall, of course, be accused of prejudice against the academic school of painters, but I can honestly say that it is not prejudice that compels me to say this. It is possible to appreciate many different schools of painting and one would be rather glad to see some good academic pictures for a change, after so many of other kinds. But the objection to the Salon is not that it is academic, but that it is bad from any point of view. Many of the pictures, even those of members of the society and hors concours, lack even technical ability and too many of those which show some technical ability are empty and meaningless. Turner is said to have told an inquiring woman that he mixed his colors with brains. It is the brains that are lacking in the majority of the Salon pictures, whose authors have nothing to say. And the majority are also painfully lacking in personality; an enormous proportion are either mere illustrations or echoes of this or that artist or school.

Many Huge Canvases.

As usual, there are many enormous canvases, most of which are among the worst. What can become of these huge paintings, unless they are ordered in advance by some confiding public authority? The mere cost of producing them, the expense of the canvas, the paint, the frame, etc., must be greater than their value when finished. Many of them are supposed to be decorations, but the only one that has any decorative qualities is that of Henri Martin, a large panel representing the craft of building, intended for the Paris Palais de Justice. Here the buildings and scaffolding and the groups of men are treated in a really decorative manner, the composition is remarkable and there is fine design. The color, however, is not very attractive and the general effect is a little arid. Nevertheless this painting is so far above any other in the Salon, purporting to be a decoration, that it stands by itself; Henri Martin is, of course, a pointilliste and his work is quite out of place in its surroundings. His other picture, "Dans la lumière," a pair of lovers in a sunlit landscape, is better in color and has all his personal qualities.

Two Huge Failures.

On the other hand such paintings as the enormous canvas of Henri Zo representing M. Bonnat and his pupils, which covers nearly the whole wall of a large room, have nothing which justifies their existence. It is destitute of any decorative quality, the composition and color are alike detestable and the persons are grouped much as they would be by a country photographer. The thing is hideous and ridiculous at the same time. Even worse is the large picture of French and German officers glaring at one another across what is evidently intended for a frontier, which presumably has some symbolic reference to the cession of Alsace-Lorraine to Germany; it is the work of another member of the society and hors concours, Eugène Chaperon, and would disgrace a beginner, for it lacks even technical competence, not to speak of anything else. It is, perhaps, the worst picture of its size in the Salon, but there are many that run it close. For instance, there is the preposterous ceiling intended for some Parisian mairie, where one sees a young man and woman in evening dress dancing the Tango in the clouds, which is hung in one of the best positions in the first and most important room. Its color is horrible and it is entirely beneath contempt. These are examples of ultra-conventional paintings.

Du Fau's and Ferrier's Examples.

Clémentine Dufau, on the other hand, who has considerable talent, departs from her usual method and tries to be modern in her large painting of "Eros and Psyche." Unfortunately she succeeds only in drawing badly, which is not at all the same thing as the simplification of some of the ultra-modern painters; her nudes are very unsatisfactory from this point of view, and the color of the picture is heavy and opaque. Gabriel Ferrier exhibits a portrait, which must be about ten feet high, of a Spanish grandee on horseback, with a name that stretches all across the canvas; it looks like a bad forgery of Goya. But, if I mentioned all the strikingly bad pictures, the list would fill the paper.

It is sad that the society which once represented French art should descend to such a level; it is distressing to see acres of wall covered with utter banality that no self-respecting art dealer would exhibit in his window. Visitors who do not want to be disgusted before they have got to the

(Continued on page 5)

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## ART AND ARTISTS

Prince Paul Troubetskoy, the sculptor, and Princess Troubetskoy, will sail for Paris the end of the month and will go later to their villa on Lago di Maggiore.

Ernest L. Blumenschein and Mary Greene Blumenschein have moved into a studio apartment in the Sherwood, 58 West 57 St.

Charles M. Lang has recovered from his recent illness and is now on work on a presentation portrait.

The excellent figure composition "Two Breton Peasants" by Richard Hall, reproduced in the Art News of April 18 last is finely placed and hung in the current New Salon, as is also the artist's fine portrait of Mr. Elliott F. Shephard.

Ulric H. Ellerhusen is working on the models for his flower boxes for the ground floor and attic of the Fine Arts building at the Panama-Pacific Exposition. Graceful Greek female figures bear garlands and between them are altar-like tripods.

At his studio, 96 Fifth Ave., John Ward Dunsmore is painting one of his historical composition pictures for the Title Guarantee & Trust Co. The work consists of several figures and represents the "Departure of the sailing vessel Princess for Holland in 1647." Among the notables whose portraits appear are Peter Stuyvesant and William Kieft. After reproductions are made the work will hang in the Company's office, 176 Broadway.

## Applied Design School Prizes.

The principal prizes awarded at the 22nd annual exhibition of the N. Y. School of Applied Design for Women, which will close tomorrow evening at the School at Lex. Ave. and 30th St., were in the Historic Ornament class, I—Ingeborg Jensen, II—Mary E. Thompson, Hon. Men.—Helen G. Hammond, Elementary Design, I—Helen W. Rous, II—Florence Fifeld, Conventionalization Class, I—Mallette Davis, II—C. B. Miller, Hon. Men.—Ruth Gaylor, Pen and Ink Flower Drawing, I—Rotrant Vischer, II—Helen Phelps, Hon. Men.—Charlotte Remington. Interior Decoration I—Helen Hammond.

## Sculpture Society Meeting.

The annual meeting of the National Sculpture Society was held at the Fine Arts Building, Tuesday evening last. The following officers were elected: Pres't, Karl Bitter; First vice-pres't, Wm. A. Boring; Second vice-pres't, Lorado Taft; Treas'r, I. Wyman Drummond, and Sec'y, Isidor Konti. Lorado Taft was elected to the Council in the class, expiring May, 1915, and Robert Aitkin, Albert Jaegers, Isidor Konti, A. Lukeman, H. A. MacNeil and Evarts Tracy, to that expiring May, 1917. The nominating committee was composed of Ulric H. Ellerhusen, Carl A. Heber and John Flanagan.

## Sculpture Society Dines.

The National Sculpture Society gave a dinner to the retiring President, Herbert Adams, at Mouquin's, May 6. The honorary president, Daniel C. French, presided, and 28 members were present, among them Paul W. Bartlett. Mr. Adams was presented with a reproduction, in bronze, of an antique terra cotta bowl now in the Boston Museum.

An opportunity for art students and teachers to paint out of doors this summer, under unusually pleasant conditions, is offered in the Summer Sketch Class to be conducted at Arrochar, Staten Island, by Thomas Hunt. Mr. Hunt was for eight years director of drawing in the N. Y. High Schools, and instructor of landscape and design at the Nantucket Summer School.

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## Macdowell Club Prospectus.

The Macdowell Club, at 108 West 55th street, has just issued its prospectus for exhibitions of oils and small sculptures for next season, from October 1, 1914, to May 23, 1915. The Club offers its galleries to groups of not less than eight or more than twelve artists. There are to be two exhibitions each month and no artist is to be permitted to appear as an exhibitor more than once during the season. The hanging space of the gallery, when divided to accommodate a group of eight artists will give to each about 22 feet of line. The groups are to be self-organized and self-judging. In order that due time may be given for the formation of groups for the coming season, all applications made on or before May 24, will be considered as made on that date.

## Art Students League Prizes.

The prize awards for the best work executed in the different classes during the year were made this week at the Art Students League, together with the annual display of the student's work. The \$100 painting prize was awarded to R. B. Coolidge, of the K. H. Miller class; the Saltus \$50 prize to H. L. Shropshire; the Evans design prize of \$50 to A. J. Trembach; the general scholarship in painting to Reginald Starr, and the general scholarship in drawing to John Slavick.



"HORSES AND CATTLE PLOWING"

William Morris Hunt

To be sold at the Anderson Galleries, May 19-20.

Miss E. Hobart won the St. Gaudens prize of \$75 for the best figure work done during the year in the modeling class at the Art Student's League. Isidor Davidson was given a year's scholarship at the League as second prize. Those receiving mentions were Margaret Lawson, Miss Hartley, Bert Nebel and Charles A. Hafner.

## Boys Win Art Prizes.

The president of the National Academy inspected the annual exhibition this week of the work done by the art class of the Boys' Club, 10th St. and Avenue A, an institution founded by the late Edward H. Harriman, and awarded two year scholarships in the National Academy's art school to I. Speiser, who, also received a gold medal, and A. Stein, who also received a silver medal. Both obtained the honors on the strength of portrait studies in the annual exhibition.

## Artists' Mart.

"The Artists' Mart of America," located in permanent studios at the Hotel Earlington, 49 West 27th St., is the realization of a philanthropic plan long worked on by Mrs. Jane Palmer, of Philadelphia, who has done much for the young artist. The purpose of the "Mart" is to provide a place where the artist can show creditable work for sale purposes free of charge.

## MR. CARROLL BECKWITH

Will receive a few Private Pupils in Drawing and Painting during July, August and September in his Summer Studio at Onteora-in-the-Catskills. Out of door work will be included. Terms \$25 per month. Mr. Beckwith will also conduct a

## "COURS D'ESTHETIQUE"

on Saturday mornings from 11 to 12 in conjunction with the above class. Terms for these discourses only will be \$5 per month. For particulars apply to Mr. Beckwith in his studio, 57 West 45th Street. Regarding residence or boarding facilities, to Miss Annie Flint, Onteora Cottages, 60 East 34th Street

## EXHIBITIONS NOW ON

## Recent Museum Additions.

The monthly press view was held on Wednesday at the Metropolitan Museum to show the recent accessions to the collections. The most important of these are objects received by bequest from the late John L. Cadwalader, including the better part of the furnishings of his house in East Fifty-sixth St. Selections from the bequest were shown and the whole will be finally placed in a Cadwalader gallery. The objects displayed in the recent acquisitions room include French, German and English porcelains, snuff boxes, bronze, figures, vases and wine essels, a bronze group by Barye, "Horse Surprised by Lion", and Chippendale and other furniture.

Another Barye shown is a rare proof, supposed to be one of a "Stag and Hounds," which is a purchase, as are the Chinese head of Kwannon recently illustrated in the ART NEWS, a Japanese eighth century wood statuette, a marble relief by Augustino di Duccio, a miniature by Malbone, an interesting oil, "King Solomon and the Queen of Sheba," by Sano di Pietro di Menico (1406-1481), and the oil, "Little Mildred," by Douglas Volk.

The "Cloud" by Léon Dabo is an exchange and the self-portrait by William Orpen, a gift from a trustee, Mr. George F. Baker.

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Correspondence Solicited

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by Martin Birnbaum which explains that the Pan Press is a printing establishment with artist workmen, the director being the etcher and lithographer Paul Hoberg, and the founder of the press and the publisher, Paul Cassirer. The artists represented with a wonderfully interesting and after rather ultra modern series of examples are Ernst Barlach, Marcus Behmer, Louis Corinth, Erna Frank, August Gaul, Willi Geiger, Rudolph Grossmann, Ulrich Hübner, Wilhelm Lehmbruck, Max Liebermann, Haus Meid, Jules Pascin and Max Flevogt.

## Modern Works at Cottier's.

At the Cottier Galleries, 718 Fifth Ave., there are now 15 oils by modern foreign artists which is chiefly landscapes. Notable among these are T. de Bock's large and fine "Amsterdam," Monticelli's delightful and unusual, "The Donkey Cart," Mettling's "Nude Figure in a Wood," and Mauve's "The Old Horse." Other modern masters represented are Jose Weiss, A. Casanova, Marie Dieterle, J. Kever, E. Sanchez-Perrier, Diaz, Van Marcke and Jacque.

## Wood Block Prints in Colors.

At the Louis Katz Galleries, 103 West 74 St., there are now on view to the end of June, 46 woodblock prints in colors by Elizabeth Patterson, who has exhibited in Philadelphia, Boston, Providence, Chicago, Los Angeles, and last year at the Levesque Gallery in Paris. There are shown Flemish landscapes, scenes at Rugen and near Bruges, Holland canal scenes, the Bridge at Venice, in a Spanish village, at Guimpele, at Le Poldu in Brittany and of the Mill at Ypres in Belgium.

## Paintings by John Mason.

At the Arlington Galleries, 274 Madison Ave., John Mason, a pupil of Jean Paul Laurens and Benjamin Constant, who has a studio at Saybrook, Conn., is displaying to May 20, a collection of 25 oils, which are of much interest and show a marked individuality. The artist has strong imaginative qualities, a good eye for the picturesque and is an excellent draughtsman. His fault is a disposition to chalkiness and his color schemes are rather cool.

An important and attractive composition, handled with much skill, is "And It Came to Pass," in which from Hudson's ship, the "Half Moon," a mirage of the present city is seen. Equally successful, in another vein, is the large and most ably handled water-scape at "Hatchett's Reef," off the mouth of the Conn. River. The "Royal Yacht" is also a work of large size. There are three decorative designs, in which heads figure and notable among the series of landscapes, in several of which old buildings figure with good effect, are "Miles from Anywhere," "Old Cider Mill," "Brush Shop," "Chalker's Mill" and "Oaks and Gables."

(Continued on page 6)

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## Pan Press Graphic Publications.

At the galleries of the Berlin Photographic Company, 305 Madison avenue, is now on to June 1, an exhibition of original graphic works printed at the Pan Press of Berlin. The catalog includes 140 etchings and lithographs and eight sumptuously bound and reasonably well illustrated volumes. Among the latter are Heine's Von Schnabeleccoopski memoirs with 36 lithographs, some hand colored by Jules Pascin and a German translation of the Leather Stocking Tales with 180 lithographs by Max Flevogt. There is a note

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## BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

## THE MAY BURLINGTON.

The May number of the Burlington Magazine has for a frontispiece a remarkably good reproduction of a polychrome seated figure of a Lohan or Buddhist apostle which is "A New Chinese Masterpiece in the British Museum." The article is by R. L. Hobson, a well-known authority. A. L. Kendrick writes of the "Carpet at Boughton House" collected by the Montagu family. Roger Fry discusses pictures by Ucello, Baldovinetti and Signorelli in the Paris Jacquemart-André collection. There is a continuation of William Grant Keith's series on "The Designs for the First Movable Scenery on the British Public Stage" and the second installment of Thomas Ashby's "Turner in Rome," with four reproductions of drawings. Bernard Rackham makes some "Contributions to the Study of English Porcelain." Clive Bell writes of "Persian Miniatures" in the Herrmanek collection (Mr. Arthur Ruck) two of the colored reproductions being especially fine. G. F. Hill discusses "The Portraits of Giuliano de Medici," one of which was published in the April number, and Aymer Vallance has the 16th of his series on "Early Furniture." Copies of the magazine may be had of the American publisher, Mr. James B. Townsend, at 15 E. 40 St.

## A SENSIBLE PLAN.

It is to be hoped that the conference at Pittsburgh this week between the Director of the Fine Arts Department of the Carnegie Institute, Mr. John W. Beatty, and a Committee of the Fine Arts Federation, relative to the selection and showing in several of the larger American cities of some fifty representative foreign oils from the current annual Carnegie display at Pittsburgh, will be successful.

We have urged for some years that the bringing, at large expense every year, from Europe, of representative foreign pictures, simply to show at Pittsburgh—which is certainly not an art centre—thus depriving the large majority of American art lovers of the opportunity of seeing and studying them was greatly to be regretted and, in a way, pathetic. We are therefore pleased to know that a beginning is likely to be made in the matter of giving the country a chance to enjoy the foreign pictures brought to Pittsburgh, and although we believe that the Art Museums of New York, Chicago, Philadelphia, Boston and possibly St. Louis, and other cities, should co-operate with the Carnegie and, sharing expenses with it, present this International Salon, we welcome the idea of even the small selection planned for this year.

Thus another suggestion of the ART NEWS promises fulfillment.

## CORRESPONDENCE

## Trask Will Reply.

(Special despatch to ART NEWS.)

San Francisco, Cal., May 14, 1914.

Editor AMERICAN ART NEWS.

Dear Sir:

If "A Reader," whose inquiry appears in correspondence column your issue May 9th cares to make his inquiry over his own name, not anonymously, I will reply fully.

John E. D. Trask.

## Prof. Chatain Protests.

There was recently published an announcement that a Mrs. Catherine D. Heyman of Brooklyn, owned an original portrait of Shakespeare, for which the late Mr. Morgan had offered to pay a million dollars, if its authenticity could be established, that the offer came from Mr. Morgan through Prof. A. Chatain, formerly of New York now of Chicago, and that Mrs. Heyman asserts this picture to be by Marel van Mander, a Dutch Century artist.

This publication has called forth the following letter from Prof. Chatain:

Editor AMERICAN ART NEWS.

Dear Sir:

The object of this writing is to enclose this clipping (detailing the story) sent to me by some of my friends in New York, and to confirm to you the carelessness of some newspapers in publishing such nonsensical articles. I also wish to inform you that since I have given up official opinions I have noticed in various newspapers in different cities, my name used as having given opinions on Murillo, Rubens, etc., when I have never seen the paintings nor the owners. It seems strange that newspapers will publish such ridiculous stories. I wish you would inform the readers of your valuable paper that no one for their own good, should accept an opinion as coming from Professor Chatain, unless they see it written over my official seal, and even so they should address you for my address so that I may confirm it. Not many years ago a party at Rochester was said to have purchased a collection of paintings for \$35,000 on the influence of my official opinion under seal, and when this was shown me I pronounced it a forgery.

Very truly yours,

(Prof.) H. Chatain.

Chicago, May 9, 1914.

## Beckwith on Cathedral Windows.

Inspired, as he tells the ART NEWS, by its editorial last week on the unpatriotic slighting of home talent by the building committee of the Cathedral of St. John the Divine, in awarding the contract for fifteen stained glass windows in the new edifice, to an English instead of an American firm, Carroll Beckwith has written to the N. Y. "Times" in substance as follows:

"Any patriotic American who is interested in our development of native talent, and the bringing to best fruition the skill and taste that is latent within us, must learn with sorrow that the Building Committee of the great Cathedral of St. John the Divine, has found our native art unworthy and has designated England as only qualified to produce fifteen of the most important windows that are to embellish the edifice. During the period of the pre-Raphaelite movement in England this spirit was rife in the minds of similar building committees throughout our land; to such an extent that our churches are stamped by an alien product in church decoration which was but a local phase of the country that gave it birth, and in no wise characteristic of our own artistic thought or evolution.

It is well known to those who have followed our art movement of the past thirty years that our native artists have developed a strong and brilliant product in the field of stained glass that has led the world in that modern movement. That this work of unusual beauty has remained unseen and unappreciated by our local building committees need not be a matter of surprise. Their own aesthetic development has been circumscribed by their vocations.

"It appears to me that we excel all other nations in the belief that nothing of home product in art equals the admittedly inferior product of Europe. It is well known to us of the profession that in skill of achievement we are today the equals, if not in many instances the superiors, of other nations. Furthermore, we have local color and beauty in our glass that has never been rivaled. Ask the average business man to believe this—he cannot. The fault lies not in our art, but in his mind. Thus we are retarded, and our native development is delayed.

"A certain wealthy gentleman, whose palace adorns upper Fifth Avenue, lacking faith in American talent, rolled up his plans and took them to Paris. The result of modern French talent is before all our eyes.

An artist of my acquaintance was once commissioned to do a window for St. Thomas's Church. After working for some time on his design, which met with approval, he was informed by his wealthy patron that when finished it would go to England to be put in glass. To this the artist would not consent, and he lost his order, together with the work he had put upon it, and a Dante Gabriel Rossetti window filled the space, not characteristic of our thought, our time, or our art, which, happily, was destroyed when the church was burned.

"How long is this snobbishness to exist as a hindrance to the honorable development of our own American genius?"

Carroll Beckwith.

N. Y., May 10, 1914.

## SOME MAY MAGAZINES.

The "Craftsman" for May emphasizes, in its contents, its departure from the ranks of the monthlies devoted exclusively to the fine arts, which has been presaged for some time past by the disappearance of art articles and advertising from its pages. The magazine, which now covers the wide and varied fields of home decoration and furniture, the drama, fiction, essays, etc., has in its May issue only one art article, that on the recent Spring Academy, evidently written in the office. The publication is, as always, well printed and beautifully illustrated, and presumably will reach success in other than the comparatively limited fine art field.

In the "International Studio" for May there are more articles dealing with American art topics than for some time past. Christian Brinton writes appreciatively, if too enthusiastically, on that graceful decorative, but not strong artist Albert Sterner; Forbes Watson tells of the Association of American Etchers and the work of its members; W. H. deB. Nelson the new English editor in the N. Y. office, of the Spring Academy; and Henry Russell Wray of the Indian painter, Charles Craig. There are articles also on the Australian Hayley-Lever as a "Painter of Harbors," and on the Kevorkian Persian art exhibit, now on in the Charles Galleries, with the usual "Studio and Gallery" chit-chat. The illustrations are as varied and good as usual.

"Art and Progress," like the "Craftsman," deserts the fine art field, and its May issue is entirely devoted to gardens. The issue is an attractive one, for the many persons interested in outdoor gardening, especially at this season.

## The June Century.

Arnold Bennett celebrated for his versatility as a writer is also a skilled navigator. The June Century, a Travel Number, will contain the beginning of Captain Bennett's narrative of personal adventure, "From the Log of the Velsa." Tolstoy is the chief figure in a series of "Reminiscences of Tolstoy" by his son, the Count Ilya, also announced for the June Century. Extracts from "Rodin's Note-Book," some of which appeared in the May Century, are announced for the June issue.

## ART BOOK REVIEWS.

## Garden Architecture.

Full of interest and suggestion is Phebe Westcott Humphreys' "Practical Book of Garden Architecture," which has just come from the press of the J. B. Lippincott Company of Phila. and London (\$5 net). Illustrated by many examples from American homes it contains a series of discussions and descriptions of types of gates and gateways, of walk paving, the walled garden, terrace walls, natural and artificial lakes, lake pavilions and tea rooms, outdoor swimming pools, garden bath houses, water towers and garden dens, decorative windmills, etc. The frontispiece is a colored view of a wall fountain, with appropriate surroundings, at "Thorn Hedge," the H. H. Battles estate, Newtown Square, Pa.

## Architectural Ornament.

There are few more fascinating studies than that of the history of architecture, with all its incidentals of history, literature and art. Hence a warm welcome should be given to the fully and well illustrated volume by G. A. T. Middleton, on "The Evolution of Architectural Ornament," published in Phila. by the J. B. Lippincott Company and in London by Francis Griffiths. The frontispiece is a drawing of a caryatid now in the British Museum, from the S. W. Portico of the Erechtheum.

## Old Masters in Brief.

With the capital title of "New Guides to Old Masters," Charles Scribner's Sons are publishing a series of volumes at 75 cents and \$1 each, by Prof. John C. Van Dyke of Rutgers College, which treat of the various galleries of England and Europe. Among the volumes issued are those on the National Gallery and Wallace collection in London and the Louvre in Paris. A brief description and criticism is given of the principal paintings. Each volume has a photogravure frontispiece, that of the London volume reproducing the Ariosto portrait of Titian and the Paris one Piero della Francesca's "Madonna."

## FOREIGN ART CATALOGS.

## Roux Collection Sale Catalog.

The catalog of the collection of the late Antony Roux, comprising important modern oils and watercolors by Balye, Corot, Delacroix, Diaz, Fromentin, Lepine, Meissonier, Moreau, Ricard, Rousseau, Alfred Stevens, Vollon and Ziem, sculptures by Rodin, and medals and bronzes by Barye, and which is to be sold in the Georges Petit Gallery, Paris, Tuesday-Wed., May 19-20 next, by MM. Lair Dubreuil and Henri Baudoin—has been received, at the ART NEWS office, where it can be seen and studied.

In a charmingly written foreword to the carefully compiled and richly illustrated catalog "F. W." says appreciatively that the "Collection was formed by an amateur of the surest taste, who lived on terms of intimacy with the artists whose works he assembled and is a collection of works more than well-chosen—a living organism—an echo of a personality profoundly sensitive to beauty and sincere in its emotions."

## The Messinger Collection.

The illustrated catalog of the Messinger collection has been published at Rome. It contains various works of value: a portrait of Giancarlo De Medici by Sustermann, the portraits of Alessandro VII and Mario Chigi by Gianbattista Gaulli; better known as Bacciccio, a portrait of Innocenzo X, a statue by Alzardi, and a group of modern works. The collection is not as well known in Rome as other private galleries, such as the Albani, Barberini and Colonna.

## Genthe Color-photos.

In the exhibition of color photographs shown recently by Arnold Genthe at his studio, 1 West 46 St., were some wonderfully successful results with the Lumiere plate, which, although no secret and within the reach of all amateurs, is apt to fall wide of the mark unless in the hands of an artist. And Genthe is an artist, with a rare sense of color and composition, which, with his thorough mastery of materials, enables him to produce brilliant results. A painter might well envy his portraits—particularly charming are his studies of children—and such interpretation of nature as the "Grand Canyon" and "Sunset on the Lake."



## LONDON LETTER.

London, May 6, 1914.

The large gallery at Messrs. Dowdeswell's, 160 New Bond street, is filled at present with portraits and other paintings by Sir Philip Burne-Jones. One of the drawbacks of an illustrious parentage is the comparison it invites, and no doubt the works of the son would, on their own merits evoke greater appreciation, were it not for the overshadowing achievements of the father. The present exhibition displays an even level of sound, straightforward work, but there is a little to raise it onto the higher planes of emotion and temperament. The portraits are plain statements of fact without that artistic interpretation which plays so large a part in the highest realms of portraiture.

## Mr. Dighton's Fine Display.

American visitors, who appreciate the advantage of seeing fine specimens of antique furniture displayed in appropriately beautiful surroundings, must not on any account fail to visit the exquisite house at 3 Saville Row, formerly the residence of Lady Layard and now occupied by Mr. Basil Dighton. The house is furnished and maintained as an ordinary place of residence, each room being decorated and furnished according to some particular period and style. Here one sees the actual effect which the various pieces of furniture will have in use, a very different matter from viewing them in the usual haphazard manner. Mr. Dighton, who is well known as a specialist in old needlework and embroideries and possesses many unique examples of each, is able to have such remarkably faithful copies of the old work carried out by expert needlewomen, that it is practically impossible to distinguish between original and copy. This is an immense advantage to those who have secured a single chair or panel of old embroidery, wish to complete a set. I noticed among other treasures some important and rare examples of Stuart beadwork, notably a large vase on a stand, the beads inset with enamels and ornaments of pearl and lapis. The staircase of the house is copied from one in the Victoria and Albert Museum and a number of valuable tapestries, of Flemish, Mortlake and Brussels manufacture, decorate the walls.

Visitors to the Sackville Gallery, 28 Sackville St., Picadilly, may see there a number of portraits of various schools and of more than common interest. Of these, one is a signed portrait by Rembrandt's pupil, Jan Victors, of "a Young Man, Aged 24" (so the inscription runs), a fine expressive piece of work, as is also that by Cornelius de Vos of a gentleman and his son, in which fine tones of black are handled with extreme skill. Other portraits, which are worthy of more than a passing attention, are an interesting Bronzino and an early Raeburn, said to be drawn from Lady Stewart Richardson. Rubens' "Toilet of Venus," a variation on the same theme as exemplified in the Rubens in the Lichtenstein Gallery in Vienna, bears the written certificate of Dr. Max Rooses, the greatest living authority on this artist, but even without this assurance there could be no doubt as to whose brush is responsible for the brilliant flesh tones and general purity of colour. Other noteworthy exhibits include a Ruysdael and a Van Goyen, both signed an El Greco, and several bronzes of the 15th and 16th centuries.

An amateur artist, a well-known chartered accountant, has a picture on the Line at this year's Royal Academy Exhibition. He has accomplished this feat for the second time.

This remarkable amateur is Arthur Whale of Chesham, senior partner in the firm of Whale, Barnett & Co., chartered accountants, of Union Court, London.

Mr. Whale has painted a picture of Desleign Abbey, near Maldon, Essex. He is entirely selftaught and has never had any technical training of any sort.

## The Coronation Tapestry.

There is something agreeably mediaeval about the idea of the Coronation tapestry, called "The Arming of the King," which has just been completed by Messrs. Morris at their works at Merton Abbey, where the handloom weaving is still carried on according to the principles of their founder, William Morris. The tapestry has been adapted from the design of a cartoon by Bernard Partridge which appeared in "Punch," and which represents His Majesty standing, clad in armor, on a dais placed beneath a canopy embroidered with the arms of the colonies. Four maidens, Peace, Justice, Courage and Wisdom hold in readiness his shield, helmet, sword and spear. The colors are exceedingly rich and the tapestry has been greatly approved by their Majesties, who made a special visit to the works to inspect it. It will have taken four skilled workers two years to complete.

L. G.-S.

## COMING OPPENHEIM SALE.

The collection of paintings and antiques of Baron Albert von Oppenheim of Cologne to be sold at Lepke's Auction house in Berlin October next, was formed during the course of a lifetime and is one of the choicest private collections in Germany. The collector, who was born in 1834 and died in 1912, made use of the central and favorable geographical and art position of Cologne, to make acquisitions either in Cologne itself, or Paris, Brussels or London.

"The Oppenheim collection, says Dr. Bode in his foreword to the Catalog, contains, among others of the Primitive period, of the most interesting pictures of the early Dutch School, the famous 'Saint Eligius' by Petrus Christus, signed and dated 1449, one of the most comprehensive and attractive works of Jan van Eyck's great pupil." "There are also two characteristic works by Quinten Matsys," he continues: "the Madonna in an open landscape, of the master's later period, full of movement, rich in motif and in perfect state; and secondly, the 'Two Money-Changers'.

## Works of Great Rarity.

"Of great rarity, small but extremely original, is Paulus Potter's masterpiece 'Pigs in a Storm.' A small landscape by Albert Cuyp portrays some cows standing in the warm glow of the evening sun.

"None of Holland's great landscape-painters are missing, says Dr. Bode. "By Jacob van Ruysdael we find the 'Avenue of Beeches,' one of the rarer, simpler motives of his Dutch home, which the artist paints with equal truth and charm. The collection contains also two splendid works by Meindert Hobbema, 'The Water-Mill' and the larger 'Village Amongst Trees,' both painted in the sixties. The 'Bleaching-ground Near Haarlem,' which, according to the catalog is by Jan van Kessel, is very similar to the well-known picture of the same subject by Jacob Ruysdael. The large picture of 'Winter' by Aert van der Neer is treated in an exceptionally broad manner." \* \* \* "The small, rapidly painted 'Interior of a Smithy' is unique as a subject."

## A Wealth of Dutch Pictures.

"The wealth of pictures of the Dutch School is astonishing," continues Dr. Bode. "Scarcely one of the great masters is missing. At the top of the list are three pictures by Frans Hals. The kitkat portrait of a young, pretty, stoutish lady of Haarlem shows the brilliant rendering, the buoyant yet charming brushwork, which characterize the artist's middle-period, about 1640. His sunny humor appears fully in the two round pictures of laughing, fair, curly-haired boys, painted 'alla prima' with the greatest bravura. Thomas de Keyser of Amsterdam, has a perfect masterpiece, a half-length portrait of a young man and his wife. A Rembrandt is a study of a young girl's head dating from the fifties, while almost all the small masters are well represented. "Pair of Toppers" possesses in a high degree, the delicate coloring and finish of execution in which this artist excels. Jan Steen's "Scene in a public House" is a typical example of the artist's humorous rendering of Dutch life, and Adriaen van Ostade's "Three Toppers," although small in size, belong to this painter's best work. By far the most important genre-picture in the collection, is the "Mother With Her Children," by Pieter de Hooch, of his early, rare and precious period, dated 1658.

## A Host of Good Portraits.

"The greatest Flemish masters are well represented," says Dr. Bode, "Rubens having a broadly conceived landscape and the two large sketches, one a design for the allegorical frescoes in Whitehall, London, 'The Victory of Harmony over Discord.' Van Dyck's colored study of the portrait of the painter Ryckaert is especially attractive, and the two good pictures by D. Teniers, that of the 'Archers' is one of his best works on account of its bright, sunny tone and the liquid painting. There is a 'Family' by C. Cox, one of the best works of this 'lesser van Dyck.'"

"Amongst a host of other good portraits is the life-like portrait of an old lady by Cornelis Verspronck, the able follower of Hals, and also a very effective portrait of a richly clad young man, attributed to Velasquez because of its striking simplicity. This stately, full-length portrait brings back to one's memory early works of Velasquez—for instance, the picture of Olivarez and of his young king. \* \* \*

"Besides the few pictures just mentioned, concludes G. Bode, "the cognoscenti will find many exceptionally good canvases in the Collection when exhibited for the last time at Rudolph Lepke's Kunst-Auction-Haus prior to its dispersal.

## THE OLD SALON.

(Continued from page 2)

end should begin with the last rooms instead of the first, for many of the decent pictures are in them. Not all, Henri Martin's pictures, for instance, are in Room 6.

Quite one of the best pictures in the Salon is in the last room of all. It is called "La Femme à l'orange" and is the work of an artist whose pictures I do not remember ever to have seen before, Alfred Dabat; its color is beautiful and it is excellent in every way. In Room 34 is a good picture by R. M. Guillaume (not to be confused with the well-known caricaturist), called "Music-Hall artists." Edouard Zier's picture in Room 33, "Nature and Artifice," a nude woman by the side of one dressed in the latest fashion, is agreeable in color and better than the work of most of his fellow-members.

## Other Good Works.

The large historical painting by Tito Salas, a young artist of talent, in Room 22, is able but uninteresting; in Room 21 is a good nude, "The Woman with the Parrot," by Marie Réol. The good "Café des Artistes at Concarneau," by W. J. Leech in Room 18, the charming "Woman with a Necklace," by Mlle. Camille Logerot in Room 11, and François Flameng's portrait of Santos-Dumont in Room 9 should all be noticed; the last is amusing and better than most of the artist's work, his portrait of his daughter, Mme. Omer-Decujis, is one of his usual fashionable portraits. Pierre Prunier's "Modiste" in Room 8 is fairly attractive and its color is good and Borg's picture of the Château Gaillard by moonlight in Room 7 is pretty if a little meretricious. In the latter room is a portrait by Baschet which has many qualities. Mlle. Humbert-Vignot's "En Visite" in another room is a fair portrait of a pretty woman.

## Some American Pictures.

As usual, the Americans make an important contribution, but they are perhaps less conspicuous than last year. Max Bohm's one picture, "Spring" has all his great talent, but he is developing a rather unpleasant method of painting. Nevertheless he is one of the few artists in the old Salon who has something to say. Ridgway and Aston Knight, F. A. Bridgman, H. Van der Weyden, and Albert Gihon exhibit landscapes that are excellent examples of their well known manners. R. M. Mackall's "Japanese Umbrella" is an attractive picture, which I marked for special notice. Richard Miller has two pictures, one an admirable portrait. There are many other American exhibitors, but their names will already have reached New York. One of their most striking characteristics is their color.

Robert Dell.

## GREAT BERLIN ART DISPLAY.

The Berlin museums are about to hold an exhibition at the Royal Academy of Arts. It will enumerate about 160 pictures, an alarming proportion of which are derived from British sources. Thus, the nine Rembrandt's include the famous "Christ and the Woman of Samaria," from Bishop Sheepshank's collection the portrait of the painter himself of 1669—the last of Rembrandt's numerous auto portraits, and one of the best of all—from Sir Audley Neeld's collection at Griddleton House (both these now belong to Herr Marcus Keppel); one of the fine Ashburton pictures; and the small head of a man sold last year at the Sutherland sale, when it was not generally recognized, now the property of Herr von Hollitscher.

Under Ruben's name figures the great picture from Belvoir Castle, sold some little time ago to Kleinberger's, of Paris by the Duke of Rutland for \$125,000, and now belonging to Councilor Koppel, who will also exhibit the same master's "The Tribute Money," formerly in the collection of the late Miss Driver.

An unknown but unusually fine small portrait of a lady by Frans Hals, shown by Herr von Hollitscher, comes from Lord Gainsborough's collection; and thus the list may be continued.

Altogether, the exhibition promises to prove of exceptional interest to art students, who will be able to renew their acquaintance with Herr James Simon's wonderful Vermeer, which is considered the most precious picture in Berlin private hands, and to see for the first time a hitherto unknown Holbein of 1541.

Of the Northern primitives, Rogier Van der Weyden, Geertgen tot St. Jans, Gerard David, the Master of the Bartholomew Altar, and Mabuse will be very well represented, while three genuine Titians and one Botticelli will figure in the Italian section.

Among other exceptionally well-represented masters will be Cuyp, Metsu, Pottier, Hobbema, De Hoogh, Van de Capelle, A. Van de Velde, N. Maes and Jan Steen.

## ANOTHER SALON VIEW.

Paris, May 6, 1914.

What a pity that New York with its immense wealth and love of pomp, cannot, or at least, does not enjoy within her gates the splendor and eclat that marks the Grand Vernissage at the Old Salon as a gala day that stirs all Paris.

Fully a hundred thousand people thronged the Grand Palais, while automobiles blocked the streets for fully half a mile around the immense building. The eager interest and delight manifested by the thousands of artists present and the art-loving French nation, the orchestra of sixty pieces, the flags and banners dancing to entrancing music, the sunlight streaming through the immense dome kissing the myriad forms of realistic and classic marbles half-hidden by the trees and shrubbery on grassy lawns, was certainly in marked contrast to the lackadaisical manner in which such events are "pulled off" on West 57 St. I am informed that the expense of maintaining the Salon for two months is over \$60,000, and the entire expense is more than met by the gate receipts.

Notwithstanding the Grand Vernissage is practically free to all artists and their immediate friends. Nearly \$20,000 were taken in at the paying gate on the great day.

The Old Salon contains this year at least a dozen commendable, if not remarkable works, and on the whole one cannot help observing a great upward tendency, a step toward the future, but not in the direction of "Futurism," as is plainly evidenced in the New Salon, where in so many cases a snapshot, or if you please, a cinematographic influence calls loudly for attention and gate-receipts.

One might well wonder if the modern tendency is not the avowed enemy of all personality, originality and manifestation of temperament. Absolute fidelity is not always the greater virtue, but an artist must possess an irrepressible desire to create, without which he is but a mendicant, pleading for undeserved merit and unearned dividend.

The abnormally large canvas with strong story-telling qualities always have and seemingly will continue to exist in this Salon as long as there are medals to win. It is along those lines that the Frenchman excels the American artist, but for pure wholesome sentiment, exquisite color harmonies that make for quality, space and technical beauty—a beauty quite independent of expression and which lies entirely in a masterly manipulation of pigments, the American artists in Paris are their acknowledged rivals, believing, as they do, that it is permissible to make a mistake in the logic, thread of ideas and facts of a painting, but it is never permissible to mistake in execution.

Henri Martin has the "clou" in this Salon, with Zo a close second. I assume to predict that the Médaille d'honneur will be "pulled" out of Maxence's high hat, a compromise for his defeat last year by Dechanaud.

Max Bohm deserves additional honors, and undoubtedly the State will purchase one of Raymond Neilson's exquisite color harmonies. Neilson is a pupil of Richard Miller.

A life-size portrait of President Wilson one of Raymond Neilson's exquisite color is hung so high that even Huerta could not reach him.

T. R. C.

## SALON GOLD MEDAL.

Paris, May 6, 1914.

Much has been written in the American press recently regarding the awarding of a gold medal last year to a Chicago artist of note, claiming erroneously, that the said award was the highest honor ever given in the Salon to any American artist. I have made diligent inquiry here and the following letter makes quite clear the real facts. Grand Palais du Champs Elysee,

Paris le 9 April 1914.

My Dear Sir:

Several American artists (painters) have applied to me for information concerning the awarding of the gold medal by the Société des Artistes Français. I am therefore asking you to advise your compatriots of the following facts, viz. Artists having obtained before 1913 a second class medal, have exactly the same title, privileges and rights as those who under the new rules have obtained a gold medal, hence these two recompenses have exactly the same value and give the same quality, viz. "Hors Concours."

My best sentiments,

(Signed) Abel Mignon.

Membre du comité et du conseil d'Administration Secrétaire du Bureau de la Société des Artistes Français.

The Salon will be closed on Mondays in May from 8 to 10 A. M. in order that the jury may nominate candidates for medals, and on June 1 the medals will be voted by the full jury of sixty artists, all of whom are "Hors Concours," then everybody hikes himself to the country to begin next years "Salon." Telle est la vie.

Thomas R. Congdon.

## CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Arlington Galleries, 274 Madison Ave.—Oils by John Mason, to May 20.

Berlin Photographic Co., 305 Madison Ave.—Graphic works printed at Pan Press of Berlin, to June 1.

Charles Gallery, 718 Fifth Ave.—Exhibition of Muhammadan-Persian art, arranged by Mr. H. K. Kevorkian.

Cottier Galleries, 718 Fifth Ave.—Oils by modern foreign artists.

Miss Counihan, 59 East 52 St.—Collection of old furniture and period interior decorations.

Daniel Gallery, 2 West 47 St.—Group of American painters, to June 30.

Ehrich Galleries, 707 Fifth Ave.—R. de Rustafjaell's Egyptian antiquities, to May 23.

Fine Arts Building, 215 West 57th St.—Pictures by Alexander and Birge Harrison, to May 17.

Folsom Galleries, 396 Fifth Ave.—Works by American artists.

Frances Building, 665 Fifth Ave.—Pictures painted for sale by artist members Lyme (Conn.) Summer colony, benefit Lyme Art Gallery.

Arnold Genthe Studio, 1 West 46 St.—Recent color photographs and prints.

The Gorham Co., Fifth Ave. and 36 St.—Bronzes and garden-pieces by American Women Sculptors, to May 29.

Goupil Galleries, 58 West 45 St.—Monotypes and original etchings in color, to May 30. Bronzes by Rembrandt Bugatti.

Hispanic Museum, 156 St. and B'way—Spanish art, etc. Daily and Sunday, 10 A. M. to 5 P. M. free.

Kelekian Galleries, 709 Fifth Ave.—Persian potteries and Chinese hangings.

Louis Katz Art Galleries, 103 West 74 St.—Wood block prints in colors by Elizabeth Patterson, to June 30.

Macbeth Galleries, 450 Fifth Ave.—American pictures, to May 30.

Macdowell Club, 108 West 55 St.—Four groups of artists, to May 17.

Metropolitan Museum, Central Park at 82 St.—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free other days. Morgan collection on public view.

Montross Gallery, 550 Fifth Ave.—Modern American paintings.

Municipal Art Gallery, Washington Irving High School, 16th St. and Irving Pl.—Exhibition of drawings from "Life" by Orson Lowell, and work by public school art teachers, to May 30.

National Arts Club, 119 East 19 St.—Special show of sculpture, to May 31.

National Society of Craftsmen, 119 East 19 St.—Thumbbox exhibition. Jewelry by Miss Margaret Rogers of Boston.

New York Public Library, Print Gallery (Room 321).—Works by Sir Francis Seymour Haden. Stuart Gallery (Room 316).—Etchings by Frank Brangwyn and 15th and 16th century engravings—on indefinitely. Illustrations and original plates by John Leech and cartoons and illustrations by the late Sir John Tenniel. Color etchings of New York by C. F. W. Mielzatz.

Reinhardt Galleries, 565 Fifth Ave.—American oils, to May 30.

Women's Cosmopolitan Club, 133 East 40 St.—Sculptures by Paulanship to May 22.

## CALENDAR—OUT-OF-TOWN.

Boston—Art Club—Austro-Hungarian Graphic Arts. Copley Gallery—Works by American artists and watercolors by Elsie Shaw. Vose Gallery—Oils by Western life by W. R. Leigh; portraits and landscapes by Miss Marie L. Peabody.

Buffalo—Albright Gallery—Ninth annual exhibition of works by American artists.

Chicago—Art Institute—Paintings by Harold and Laura Knight. Roullier Gallery—Etchings in black and white and colors by Donald Shaw McLaughlin. Anderson Gallery—Pen drawings and pen portraits in color by Joseph Pierce Nuythens. Thurbur Galleries. Paintings and drawings by Belle Silveira. Palette and Chisel Club—Sculptures by Emory P. Seidel.

Cleveland—Gage Galleries—Art Club Spring exhibition, to May 23.

Detroit Museum—Paintings and drawings by Henry Reuterdaahl, and works by Léon Bakst, to June 1.

Grand Rapids Art Ass'n—St. Cecilia Bldg.—Paintings by American Artists sent out by The Michigan State Federation of Art, to May 15. Works by Phillip Little, late in May.

Indianapolis—Y. M. C. A. Gallery—Oils by William Scott. Twentieth Century Club—Oils and pastels by Misses M. T. Ayer and Marion Howard.

Logansport Art Association—Oils by noted women artists.

Milwaukee—Art Society—Painting and sculpture in the modern spirit, Cubists, Post Impressionists and Synchronists.

Philadelphia—Plastic and Sketch Clubs—Academy Fellowships annual exhibition.

Pittsburgh—Carnegie Institute—Annual International Exhibition, to June 30.

Providence, Rhode Island, School of Design.—Paintings, bronzes and graphic works by Charles Ricketts and Charles Shannon, to May 17.

San Francisco—Institute of Art—Annual Spring exhibition.

St. Louis—City Museum—Oils by Elizabeth Wentworth Roberts.

Toledo Museum—Paintings by Gardiner Symons, Philip Little and Henry Reuterdaahl. Etchings by Louis Henri Calewaert and classical and historical rugs.

Washington, D. C.—Smithsonian Institution, Gallery of Art.—Our Glory Battleship "Oregon" and other pictures of the sea by William F. Halsall.

## COMING ART AUCTIONS.

## New York.

Anderson Auction Co., Anderson Galleries, 284 Madison Ave.—Books and pamphlets relating to America, afternoons of Tuesday and Wednesday, May 19-20. Books and autographs from the collections of Mrs. Henry P. Quincy of Boston and J. Maus Schermerhorn of New York, Monday and Tuesday afternoons, May 25-26. Part VI of the Library of the late Benson J. Lossing, letters, documents and pamphlets relating to the Revolution, War of 1812, and Civil War, Wednesday afternoon, May 27.

Metropolitan Art Association—Anderson Galleries, 15-17 East 40 St.—Modern paintings, by American and foreign artists, from the estates of Mrs. William M. Bullard and Mrs. E. Franklin Coe of New York and from the collection of Mrs. Jane Fleming Lovejoy of Pittsburg, now on exhibition to sale Tuesday and Wednesday evenings, May 19-20. Objects of art consigned by Dr. John Van der Poel, and George F. Martin of New York and others, on exhibition to sale Thursday afternoon, May 21. Etchings and engravings, ancient and modern, from the estate of Mrs. William M. Bullard of New York and others on exhibition to sale, Tuesday evening, May 26.

Silo's Fifth Avenue Art Galleries, 546 Fifth Ave.—Estate sales of rich furniture and art objects from various estates—also from the French chateau of the late Mrs. Virginia C. Benedict (Frederick R. Couderd, Att'y), rich period cabinetry, draperies, Oriental rugs and art objects, May 20-23 and following week days.

## Abroad.

Amsterdam—Under the direction of Frederick Muller & Co.—Antiquities, old Japanese bronze, old Delft, China, jewelry, etc., May 15-16. Peltzer collection of Old Masters, May 26-27.

Berlin—Amsler & Ruthard—Collection Zur Mühlen, St. Petersburg, and Count Stroganoff, Rome. Dürer, Rembrandt, etc., May 25-29.

Berlin—R. Lepke and H. Helbing—The celebrated art collection of the late Baron A. v. Oppenheim of Cologne, October.

Cologne—Math. Lempertz Gallery—Collection of coins, May 19.

Frankfurt a./M.—Collection Holzman estate (Constanz). Copper prints by old masters; Dürer, Rembrandt, etc., old Swiss views, May 18-20.

The Hague—Collection H. G. Tersteeg, including rare examples of old and modern masters, bronzes, etchings, porcelains and art objects, to be sold by Messrs. Bousod, Valadon & Co., 20 Plaats, on May 19-20 at the gallery "Pulchri Studio."

London—Puttick and Simpson—The Overcourt tapestries, the property of R. C. C. Lippincott; also porcelain and old English furniture, May 22.

Milan—Palazzo Cova—Collection Cavallieri Ferrara: sketches and paintings by old masters, May 25-30.

Paris—Collection of Dr. Arthur Sambon, including works of art and objects of virtue, porcelains, ivories, bronzes, etc. Galerie Georges Petit, 8 rue de Seze. Collection of the late M. Antony Roux, May 19-20.

## EXHIBITIONS NOW ON.

(Continued from page 3)

## Sculptures at the Arts Club.

The display of 197 sculptures by American and foreign artists at the National Arts Club, is attracting deserved attention and the juxtaposing of the works is stimulating. Take for instance the reduction in bronze of St. Marceaux's "Genie gardent le Secret de la Tombe," from the tomb of Gen. Lamoricière, is it not almost as classical as Michael Angelo's "Night" or "Morning" on the tomb of the Medici and is not Denis Puech's group of "La Serene" worthy of admiration. In a different vein, something like a Barye and also masterly is Carl E. Ackerley's pair of elephants called the "Wounded Comrade." Leila Usher has a strong bust of Richard Underwood Johnson, and Maria Montessori a medallion head of Susan B. Anthony among other works. Lindsey Morris Sterling's boy and crab fountain is charming.

## New Louis XIV Galleries.

The spacious new galleries of the Louis XIV Antique Co., at 257 Fifth avenue, are stocked with what is probably the most complete and interesting collection of art objects of the period in the city. Rare and authentic tapestries, porcelains, medallion miniatures, laces, velvets, brocades, jades and temple hangings are on exhibition, and are without duplicate of their kind. Among the small but unique display of paintings are an early portrait by Millet and a portrait of Queen Victoria when a child, by Benjamin R. Hayden, presented to Ambassador Peabody by the Queen herself. Lovers of rare and veritable Japanese and Chinese porcelains, Mandarin coats, antique jewelry and other art objects, will find a visit to this well arranged exhibition well worth their time.

## Socrates at the Church of the Messiah.

In continuation of the series of windows, illustrating Martyrs for the Truth, in the Church of the Messiah, 34 St. and Park Ave., in memory of the late pastor, Robert Collyer, a representation of "Socrates addressing the men of Athens," has been made at the Lamb studios, 23 Sixth Ave., and will be unveiled on May 17. The window was designed by Frederick S. Lamb, and depicts Socrates' answer to the charge of denying the gods recognized by the State. "Oh, men of Athens, I salute you and wish you happiness, but I must obey God rather than you," appears on a panel under the design. The dedication inscription reads, "In memory of Robert Collyer from a loving friend and parishioner. The other windows of the series already in place represent "Moses before Pharaoh," "Elijah and Ahab," "Christ before Pilate," "Savonarola" and "Lorenzo di Medici."

## At the Avery Library.

Oils and watercolors by professors, alumni and students in the School of Architecture of Columbia University are now displayed in the Avery Architectural Library at Columbia University to the number of over 300 and will remain through the month. James M. Hewlett shows among a number of large works his studies for the mural decorations in the new architectural school of the Carnegie Technical Schools at Pittsburgh. Professors Austin W. Lord, director of the school, and Charles H. Harri-man are represented as are George B. Ford, Arthur Ware, Maurice Prevot, William A. Delano, A. E. Flannigan, John A. Tompkins, Julian C. Levi, Charles C. May, E. J. Kahn, W. H. Butterfield, Edward P. Casey and Roger H. Ballard.

## CARNEGIE SHOW COMMENT.

"The current exhibition at the Carnegie Institute, Pittsburgh, presents all of the defects of the universal system with one unique feature in its practical permanent jury.

"The trouble with the permanent jury is obviously that it gives us constantly the same point of view, and practically debars from exhibition men whose work is not personally agreeable to this particular combination of jurors. The result is, to speak frankly, exceedingly wearisome. The exhibition needs fresh, young blood.

"Year after year the Carnegie Institute, with its pretensions to being an international show, brings together the same groups of foreign exhibitors with no hint of the real activities of the new movements in Europe about which everybody is talking, and about which all who have not seen are curious.

"Instead of a group which might change from year to year and thus bring to our notice what is being done all over Europe the management sticks to the original formula: Englishmen who have been honored by the Royal Academy, Frenchmen acceptable to the Old Salon, Germans authorized by official suppression of the new movement, and

a sprinkling of artists of other nations neither sufficiently typical or numerous to color the show.

"If, as an international show the Carnegie Institute exhibition fails, as an American exhibition its salient feature is the amassing under its roof of the pictures most honored in the four or five annual exhibitions of the year which have preceded it, or pictures by the painters in the public eye.

"There are few of the younger men admitted, and the exhibition needs youth. But this is true of all our annual exhibitions."—Philadelphia Inquirer.

## AMONG THE DEALERS.

Mr. E. F. Bonaventure sailed for Europe on "La France," on the 6th instant.

Mr. Edward Ziegler, of the Reinhardt Galleries, will sail for Paris on the "Imperator" today.

Mr. Stefan Bourgeois sailed for Paris on the "Olympic" last Saturday.

Charles Klackner, of Klackner & Co., and William Pettee, of Knoedler & Co., will sail for England Tuesday on the "Lusitania."

Mr. Walter Fearon, of Cottier & Co., sailed for England on the "Olympic" Saturday last.

Kouchakji Freres, art dealers, formerly of 7 East 41st St., have opened their new and spacious galleries at 719 Fifth avenue with an interesting exhibition of recently imported Arabic enameled glass, and Rakka and Persian potteries.

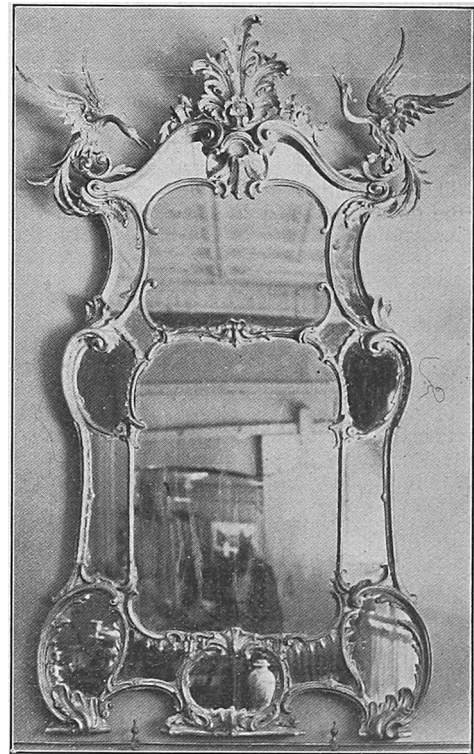
## J. &amp; S. Goldschmidt's New Paris Galleries.

Messrs. J. & S. Goldschmidt, antiquaries, of Frankfort-on-Main, and with a New York branch at 580 Fifth avenue, have recently rented the first floor of No. 22 Place Vendome, Paris, where next month they will open large galleries with collections of ancient art objects. A description of the galleries will be given in a future number.

## Recent Church Commissions.

The Gorham Company has received the contract for a \$100,000 baldachino and altar for the new Roman Catholic Cathedral, St. Louis.

Heinigke & Bowen, of 24 East 13 St., have been commissioned to execute the memorial to the late Rev. Dr. Morgan, rector of Trinity, which is to be erected in the new chapel adjoining the church.



Chippendale Mirror on Exhibition at Vernay's.

## Rare Chippendale Mirror.

The Chippendale carved wood and gilt mirror reproduced on this page and now at Arthur S. Vernay's, 10-12 East 45th street, is entirely in its original condition, and the mirrors and gilding are both untouched. It was found in Kent and is considered one of the best specimens of its kind of the mid-Chippendale period. The carving of the exotic birds is of the most exquisite quality.

The reason the gilding has been kept in such a perfect condition is because at one time it was painted with gilt paint. This has been removed, leaving the beautiful old color underneath. The date is circa 1750 and the dimensions are 7 feet high, 3 feet 11 inches wide.



## CHICAGO

The twenty-sixth annual exhibition of watercolors, pastels, and miniatures, by American artists, is now on at the Art Institute. The 347 examples occupy four galleries and, represent nearly all the painters who express themselves through the lighter mediums. The general standard is high, and compasses all moods of temperament. It is obvious that the watercolors are taking the same "leave and license" in impressionistic and modernistic methods in which the painters in oils indulge. The oil effects are conspicuous in many examples, and the individualistic "messages" are numerous. Just the same, the possibilities of delicacy in execution and the use of shadowy tints are very conspicuous.

Alice Schille achieves rarely good free-hand effects in her four examples. Her "Flour Market" attracts with its vibrant hues, often with dark blues that accentuate other gayer tones. George Wharton Edwards has a high-keyed inspiration in "The Village of Monhegan," Ada Enander happily expresses fragrant still-life in "Phlox" and "Primrose," Cullen Yates presents a nature poem in his bit of landscape, "Autumn Freshet," Adam Emory Albright has two of his "child pictures," compositions of rare beauty in delicate tones and "Market Peasant Girl," by Cecil Jay, is a composition vivid in tone and individualistic.

## Other Good Works.

"In the Barnyard," by J. F. Carlson; "A Study in Orange," by Jane Peterson; "Bertha," by C. H. Richert; "Bald Head Cliff," by H. R. Butler; "In the Garden," by D. B. Miller; "Indian Summer," by C. L. A. Smith; "In the Green Mountains," by A. T. Schwartz; "Tangiers," by J. F. Parker; "A Home in Holland," by E. H. Barrett; "Cliff and Cave," by N. MacGilvary; "Our Farm," by M. Blankie; "Girl of the Desert," by A. P. Button; "The Southland," by E. P. Brown; "Evening in Burges," by E. S. Cameron; "An Old Spinning Wheel," by M. L. MacMillan, and "Gray Day, Holland," by C. W. Eaton, are among the pictures that especially appeal.

Marie Gelon Cameron has a lovely portrait of Mrs. G., a pastel done in refined tints, Anna Lynch a group of well done miniatures, Magda Heuermann a pastel portrait of a boy, "John B. Smith," the head jauntily posed, Karl A. Buehr a group of five pastels, each example rarely good in color and execution.

E. W. Carlson sustains his standard in six miniatures and Katherine Dudley, shows delicate discernment in three pastels. Anna Belle Kindlund, S. C. Jamar, K. L. Luke, N. Macsoud, G. J. Barnes, M. W. Baxter, A. F. Brooks, H. W. Durkee, G. Heinrici, A. E. Henderson, M. D. Harper, E. A. Holmes, J. N. Oliver, C. E. Semmil, L. M. Stanton, M. Silvas, Carl Carolyn D. Tyler, K. Wolcott, E. F. Webster, all show good miniatures.

## An Array of Good Pastels.

Virginia K. Clark shows portraiture in pastels, also C. H. Richert and Helen B. Slutz. Edmond Weill's pastel "Across the Meadows," conveys delicious dreamy effect of five pastels, has a free-hand lightness of touch in color, while Harold M. Camp, Anna Coy, Alice Helm French, Robert A. Graham, Elizabeth McWilliams, Marguerite G. Kreutzberg, Walter L. Palmer, May Audubon Pose, Matilda Vanderpool and several others show notable pastels.

Margaret A. Hittle has a breezy group of six monotypes, delicate and lovely; "In the Park," "The Still Waters" and "A Thought About Evening," especially good. There are several etchings of fine quality in the assemblage, among them "Burano, Italy," by Bertha Jaques; "Un Moment Musical No. 2," by Anne Goldthwaite, and "The Madonna," by C. Henry White, but etching as an American achievement is not at all conspicuous in the exhibition.

## Woodcuts and Sketches.

In woodcuts, Margaret Patterson gains plaudits for "Flemish Landscape," "Winding Road, Brittany" and "Venice," and Gordon Ertz shows skill in two woodcuts, "Evening" and "Morning." Thornton Oakley has eight charcoal sketches that attest his gift in drawing and clever choice of subjects, among the most attractive being, "Twilight, the Blast Furnace," "Pittsburgh, the Old and New."

There are picturesque and spirited silhouettes by Beatrix Sherman, the portrait leading in interest, and including those of familiar regulars of the Institute, and as Director French, Messrs. Carpenter and Burkholder, and Miss Williams. George Brehm is represented in very clever black and white drawings. There's a dearth of interesting studies in off-hand drawings; nothing at all in rough sketches dear to art loving visitors as pulses of genius; nothing worth mentioning in subject-studies. The little rambles in independent art heretofore

welcomed in watercolors shows, are not in evidence.

Paintings in flat tones are dominant in the general exhibition and others than those previously mentioned are awarded repeated attention and Jules Guerin's examples are conspicuous among them, "Palazzo Contarini, Venice," "Amalfi, Italy." Other artists that add special attraction to the show are, Carroll Beckwith, Gerald Cassidy, Marietta Bowdoin, C. P. Gruppe, Mary Langtry, Bertha Menzler in a forceful and beautiful "Arizona Sand Storm," F. McComas in "Walpi, Arizona," a landscape of disturbed earth and serried rocks, climaxed with cliff dwellings and C. F. Ryder and Lucy Hartrath in a tempera sketch.

An accessory to the exhibition is a group of stunning posters by Norman Tolson, a rising decorative painter. There is one with Mary Garden as the gorgeous feature, the sweeping gown in vivid turquoise, the hat of intense dark blue with greenish glints through it and the background of bright orange. The environing of this figure is deliciously flamboyant and artistic. There are eight other posters of distinctively "calling" composition.

A collection of etchings in black and white and in colors, by Donald Shaw MacLaughlin, is on exhibition at Roullier's.

Sculptures by Emory P. Seidel, are on show at the Palette and Chisel Club.

At the Art Institute, plans are being perfected for the annual convention of the American Federation of Arts to be held May 21-23. The local committee will endeavor to make the event of interest, and besides the papers by distinguished speakers there will be entertainments.

The American Association of Museums, which holds its annual meeting in Milwaukee, will come to Chicago May 20 for a day with the Federation.

H. Effa Webster.

## PHILADELPHIA.

The Academy Fellowship's annual exhibition, combined at the Plastic and Sketch Clubs, is somewhat handicapped by having to be visited at two galleries to be seen, although they are within a few yards of each other in the same street. It becomes necessary to direct people from one to the other, to make sure they see the whole collection of 245 works. It does not seem to be clear why the Academy does not shelter this, its own offering, by affording room for such a creditable display as this really is. The hanging committee, in the meantime, should be congratulated for making the best use of the available space on the walls, in avoiding the limbo of the dark corners and odd works of the picturesque little club houses, that add so much to the artistic environment, but are bad places to hang pictures. All mediums are represented—oils, watercolors, pastels, black and whites, etchings and sculpture.

The greater number of exhibitors are women and they have good reason to feel from what is seen here, that the sex is an important factor in the art movement of the day. Many of them figure in the Academy's annuals, although their contributions to the present show are quite different. Miss Nina B. Ward, winner of the Mary Smith prize this year, shows some excellent portraits as do also Miss Ada C. Williamson and Miss Alice K. Stoddard. Miss Paula B. Himmelsbach contributes, among other studies of the classical region of Athens, a beautiful watercolor of the Acropolis. Miss Katherine Patton shows a picturesque bit of Cornwall in "At the Foot of the Cliffs." Miss Violet Oakley shows a number of studies in watercolors made from the Turner collection in the Tate Gallery. Miss Elizabeth Wentworth Roberts shows a view of the "Harbor in Taormina, Sicily." Miss Camelia Whitehurst, "The Market, Bruges." Miss Gertrude Lambert, sketch, "In Venice."

A wonderfully clever sketch by Mr. Robert Henri, "A Little Irish Girl," attracts attention at once. Mr. Lazar Raditz shows a carefully painted figure, entitled, "Meditation." Mr. G. Alden Weir has a small canvas in high key, "The Landing." Mr. Fred Wagner, some characteristic landscapes. Mr. William M. Chase sends an interesting figure subject entitled "Maternity," showing the touch of the master hand, not great in dimension but large in treatment, poetic in conception.

Miss Lillian R. Reed shows some fine landscape painting in her "Hemlock Forest." Miss Blanche Dillaye, some very convincing work in the subtle coloring of her "Fleetly Shadows." Miss Annie L. Perot in "Red and White Phlox" shows capital painting of the massed coloring of a garden of blooming flowers.

Some good illustrations are shown by such well-known "artists" in that line as Thornton Oakley, C. Harding Brown, Blanche Greer and some interesting views of London by Charles Drake. Miss Beatrice Fenton shows two pieces of sculpture of which the head entitled "Caroline" is perhaps the most attractive.

Eugene Castello.

## BOSTON.

The sketching season is on and local artists, who have classes by the seaside or in the country, are making their plans for a busy Summer. During the second week in July, C. H. Woodbury's class will take possession of Ogunquit as in past years. George Noyes will have a class at East Gloucester, a locality peculiarly well suited to his broad and colorful technique, and George Stacy of the Hawthorne Inn is building for Eben Comins a large studio for the accommodation of his pupils. Rhoda Holmes Nicholls, who has made East Gloucester her Summer home for a score of years, will return there this season. Apropos of Mr. Woodbury, a group of his pencil drawings is to be placed in the permanent collection of the South Kensington Museum of London.

A "Two-Woman Show," as Mr. Downes of the "Transcript" humorously terms it, is now going on at the Twentieth Century Club. Misses M. T. Ayer and Marion Howard are the ladies in question, and their exhibition consists of eighteen pictures of which Miss Ayer contributes ten, several being oil portraits and the rest pastels. Miss Howard is a landscapist of merit and her subjects range from Washington to northern Maine.

Anson K. Cross has recently invented a drawing glass which is intended to assist the artist in accuracy of drawing. This is a much needed device and may give the hard-worked camera a rest, much of the wonderful draughtsmanship of the present day being due to the assistance of the great Mr. Eastman. Seriously, though, Mr. Cross' little invention should prove very useful, particularly to beginners.

An exhibition of the photographs of J. H. Garo is on at the Art Club. They comprise both figures and landscapes and bear witness to Mr. Garo's early training as an artist, being original in treatment and showing an unequalled acquaintance with every device known to the modern photographer.

John Doe.

## HARTFORD.

Among the recent Morgan gifts to the Memorial Museum is a marble group executed in Rome by William Wetmore Story from the collection of Junius Spencer Morgan. The Story bust of Junius S. Morgan, now in position in the upper corridor facing the Baca Flor portrait of the late financier, was executed at about the same period as the group. The group will occupy a conspicuous position in the fine sculpture corridor of the recently completed wing of the Museum.

The extraordinary success of Hartford exhibitions this year is remarkable considering the generally depressed condition that has prevailed elsewhere. Henry C. White, at his exhibition in the Athenaeum Annex Gallery, sold the astonishing number of forty pictures. Oscar Anderson, Gloucester mariner in the same gallery, sold more than ten important canvases, Albertus Jones at Howe's disposed of several pictures and Curtis Moyer at his gallery had notable success with watercolors by Melbourne Hardwick, as well as with the drawings and etchings of Louis Orr.

The Hartford Art Club, under the presi-

### NOW ON PUBLIC EXHIBITION To be Sold without Restrictions MODERN PAINTINGS

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Corot	Irving	Richet
Courbet	Isabey	Rousseau
De Haas	Kaemmerer	Schreyer
Denman	Knight	Vibert
Diaz	Lenoir	Weber
Dupre	Millet	Woodville
Gerome	Moreau	Ziem
Firmin-Girard	Meyer von Bremen	

The painting, "Horses and Cattle Plowing," the most important example of the work of William Morris Hunt, was bought from the artist in 1876, and is now on public exhibition for the first time.

Many paintings in the Sale were purchased a quarter of a century ago from Knoedler & Co., the Schaus Gallery, and other well-known dealers, and the Collection is of general interest and importance.

The Paintings, now on Public Exhibition, will be sold without restrictions on the evenings of Tuesday and Wednesday, May 19th and 20th, at 8:15 o'clock. Catalogues free.

### The Anderson Galleries

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dency of Mrs. Joel L. English, has been active this season providing interesting lectures for its members and friends. Mrs. English, who contributed a characteristic canvas to the recent Conn. Academy, will exhibit with the Arts and Crafts Society at the Athenaeum Annex Gallery.

A tentative plan for a comprehensive loan exhibition of American art has been formed here with the idea of showing a number of notable canvases owned here including the Whistler portrait of Dr. Hudson, the Sargent portrait of Miss Dimock, several Gilbert Stuarts, and rare portraits by Samuel F. B. Morse, John Trumbull, Eastman Johnson, Daniel Huntington, William Morris Hunt, Cecelia Beaux, Ellen Emmet, Robert Brandegee, Frederick P. Vinton and Augustus Vincent Tack.

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**PRINTS—BOOKS—PICTURE AND OTHER ART SALES****Sharpless Washington Picture Sold.**

A pastel profile portrait of Washington, painted by James Sharpless for Oliver Wolcott when Secretary of the Treasury and pronounced by the members of the Washington family as the best likeness extant, was sold May 8 at the final session of the Wolcott sale, at the Merwin Salesrooms, for \$1,650 to Mr. J. F. Egan, who also gave \$250 for a lock of Martha Washington's hair preserved behind glass on a miniature gold slab.

For an old flintlock Kentucky rifle, made especially for Washington by Golcher, famous gunmaker, Dr. Burke gave \$280. A miniature of Gen. Jackson, by G. A. Baker, went to Mr. Macbeth for \$112.50.

A complete set of "Jesuit Relations and Allied Documents," 73 volumes, edited by Reuben Goldthwaites, was sold to the Legislative Library, of Toronto, for \$132. Dodd & Livingston paid \$126 for apparently a first official publication of the ratification by Virginia of the federal Constitution in their state convention. The total of the session was \$4,112, and of the entire sale \$8,381.

**Rare Law Books Sold.**

A record-breaking sale of rare law books took place last week at the offices of Stan V. Henkels, Phila. The total sale amounted to more than \$5,000. Some of the books sold for more than \$300 apiece. The library comprised principally the session laws of New Jersey, including the Bradford laws of 1732, the Leaming and Spicer, Nevill, Allison, Wilson, Paterson laws, and the folio session laws from 1776 to 1800, also the folio session laws from 1800 to 1912. Besides these there were included in the list several rare speeches and bills in Chancery.

The heaviest buyers were the Harvard Law School, the New York Public Library, the Library of Congress and S. N. Charles, of New Orleans.

**W. M. Hunt Picture at Auction.**

Among the paintings to be sold at the Anderson Art Auction Gallery, No. 15 East 40 St., Tuesday and Wednesday evenings next, May 19-20, is the large and important canvas by William Morris Hunt, reproduced in this issue, and which has never before been on public exhibition, as it was purchased from the artist immediately on its completion in 1876. The picture is entitled "Horses and Cattle Plowing." The work has all the characteristics of the artist, and is an American Millet in subject, and the sympathy it reveals with the "poetry of toil." It is rich and sober in color, and fine in technique.

Among the other paintings to be dispersed, owned by the late Mrs. Wm. Bulard and Mrs. Franklin Coe and others, are a number of early Americans, notably three admirable examples of the late David Johnson, several of the late Benjamin Eggleston, and among foreign works a superior Courbet and a number of canvases attributed to Isabey, Corot, Rousseau and other masters. The sale is an important one for so late date in the season and should attract collectors.

**End of Taylor Hatfield Sale.**

Anders Zorn's "En Omnibus," brought the top price \$515 at the final session of the sale of the Taylor Hatfield and other collections at the Anderson Galleries May 7. The total for the evening was \$3,279.50 and for the entire sale \$5,908.75.

**Record for Bryant Poem.**

G. D. Smith paid \$2,450 May 7 at the Merwin salesrooms for the excessively rare first edition of William Cullen Bryant's first book, "The Embargo," a record price.

**Millet Sale.**

The sale of the Japanese paintings collected by J. B. Millet, of Boston, at the American Art Galleries, May 8, realized a total of \$1,344.50.

The Merwin Sales Company of 16 East 40th Street, announces the sale next week of the private library of Mr. Robert T. Lowell, on Tuesday morning and afternoon, May 19, at 10.30 and 2.30 o'clock.

**The Max Lyon Collection.**

A notable French collection, the largest and finest from the Continent entrusted to Christie's for dispersal for many years, will be sold at Christie's through six days, May 18-20 and 25-27. The collection is mainly Italian, of the Mediaeval and Renaissance periods. Objects of so early date make more and more rare appearances in the auction room, and the large number of these included in it gives the forthcoming dispersal a great importance. The owner, M. Max Lyon, is a railway and mining engineer, now retired, who made his purchases over a period of forty years during his professional travels in Italy, France, and Spain. M. Lyon gathered them into his Paris flat, 83, Avenue du Bois de Boulogne, which one fancies they must have overflowed, for no fewer than 640 "lots" are cataloged. Not many of them have been exhibited, and, while the collection is well known to a few Continental "experts," its extent will be something of a surprise to connoisseurs, even in Paris itself.

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### Roger Marx Sale in Paris.

The dispersal of the collection of pictures belonging to the late Roger Marx, collector of modern impressionist art at a time when other critics considered such work a product of diseased brains was begun May 11. The total for the day was \$63,800.

"The Sultana," by Manet, brought \$14,800. The "Atelier de Modiste," by Degas, \$2,400. "Trois Danseuses," by Degas, \$1,800. "Femme à Rose," by Renior, \$3,100 and a nude study by Rodin \$3,200.

At the second session Tuesday says the Paris "Herald" the total obtained was \$80,001. The highest price was paid for a Degas pastel, "La Toilette," valued at \$16,000 and sold for \$22,260 to M. Durand-Ruel, competing with M. Bernheim Jeune.

A large crayon, "La Paix," projected for the Amiens Museum, by Puvis de Chavannes, for which \$2,000 was asked, was bid up by Messrs. Graat & Madoule, "experts," Messrs. Claude & Roger Marx also bidding, and rebought by the vendors for \$3,850 and will be presented to the Luxembourg Museum as a memorial of the late Roger Marx.

Among the oils, Mary Cassatt's "La Femme au Tournesol," for which \$2,400 was asked, went to M. Durand-Ruel for \$3,410, the highest price for oils.

Among the sculptures only Rodin's works sold well. Messrs. Claude & Roger Marx gave \$4,460 for a bronze group, "Le Baiser," valued at \$3,000, and also gave \$2,200 for a marble figure "Cariatide." A small marble figure, "La Femme à Lepine," appraised at \$1,000 was sold for \$3,322 to M. Druet.

The sale ended May 13 with a total of \$154,632. Adding \$52,398 obtained from the sale of the prints, the grand total is \$207,030. There still remain paintings and drawings to be dispersed of at the Hotel Drouot in June.

### Sales at Sotheby's.

A sale of Wesleyana at Sotheby's May 8 realized \$1,298. A collection of autographs, signed letters of John Wesley and members of his family brought \$405.

A large collection of engraved portraits of the Wesley family and others connected with Methodism, sold for \$210. It includes practically all the known portraits of John Wesley, some very rare.

### Fletcher Porcelain Sale.

The porcelains owned by Mr. W. A. L. Fletcher, of Sundorn Castle, Shrewsbury, were sold at Christie's Tuesday last.

A pair of Delft bottles and beakers, 23½ in., was bought by Spielman Brothers for \$7,615, a continental porcelain Dresden bot-

tle 15½ in., was bought by Mr. Smith for \$1,470; a pair of Nevers pilgrim bottles, 17 in. went to Mr. Freeman for \$1,315; and a pair of Menecy groups of children, 7¼ in., was bought by Mr. Thomas for \$1,000.

Among the Chinese pieces, a pair of (Kiang He) 8½ in. oviform vases, was bought by Mr. Partridge for \$2,100, and a pair of Kang He famille verte vases, 19½ in., was bought by Mr. Harding for \$1,575.

### Top Price for Hogarth.

A portrait of William Hogarth, the artist, at the age of twenty-five, said to have been painted by himself, brought the top price, \$3,100 May 8, at the final session of the sale of the Sheedy collection and others at Silo's Art Galleries. Mr. McMahon gave \$400 for an attributed Wyant. An attributed "Grand Canal, Venice," was bought by Mrs. Dodsborough for \$400, and "The Hunting Party," a canvas by Detti, brought \$285 from the Holland Art Galleries.

The highest price for a Sheedy picture, \$150, was paid by Mr. J. F. Coughlin for a so-called Jacque. He also gave \$180 for a so-called Schreyer. Two Sheedy pictures, by unknown artists, "Assembly at Concert" and "The Reception," went for \$100 to Mrs. F. Mack, and a Daubigny, "On the River," was sold to Henry Mosler, the artist, for \$235. The total for the session was \$11,330.50, and for the entire sale \$16,187.

### End of King Sale.

A centrepiece of Dresden porcelain brought \$6,300 at the final session at Christie's May 7 of the Henry James King collection of Dresden and other continental ware which realized \$47,279; grand total, \$149,743.

### Claretie Collection Sold.

The art collection of the late Jules Claretie, author and director of the Comedie Francaise, was sold at the Hotel Drouot May 7 and realized \$24,775.

### Hubbard Book Sale.

A large paper copy in cloth cases of "Travels in the Interior of North America," by Prince Maximilien de Wied-Neuwied, said to be one of the most important works ever issued on Western American travel, brought \$485 May 8 at the seventh session of the Hubbard sale at the Merwin salesrooms from Mr. E. H. Wendell. Dodd & Livingston gave \$300 for "New York in 1623," by Dr. Claes Wassenaer, twenty-one volumes in the set, which was printed on vellum in Amsterdam by Jan Evarts, 1622-'29.

"Sargent's Silva of North America" was sold to G. E. Stechert for \$205.

### Taylor Hatfield Sale.

A group of old engravings and etchings belonging to Taylor Hatfield were sold Wednesday night at the Anderson Galleries; total \$878.75.

The best price of the evening was obtained for a view of Federal Hall, by C. Currier, going to Max Williams for \$47.50.

### Sale of Sanders Letters.

The political correspondence of the late George N. Sanders was sold Wednesday afternoon at the American Art Galleries for a total of \$925. The leading price was \$43 for a Nathaniel Hawthorne letter from the consulate at Liverpool, which went to J. F. Drake for \$43.

### Coming Americana Sale.

Americans from the library of the late U. S. Senator John R. Thomson of New Jersey, and a library of books in old New York, will be sold at the Merwin salesrooms, 16 East 40th St., Thursday afternoon, May 21 and Friday morning and afternoon May 22 next, at 2:30 and 10:30 and 2:30 each day.



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